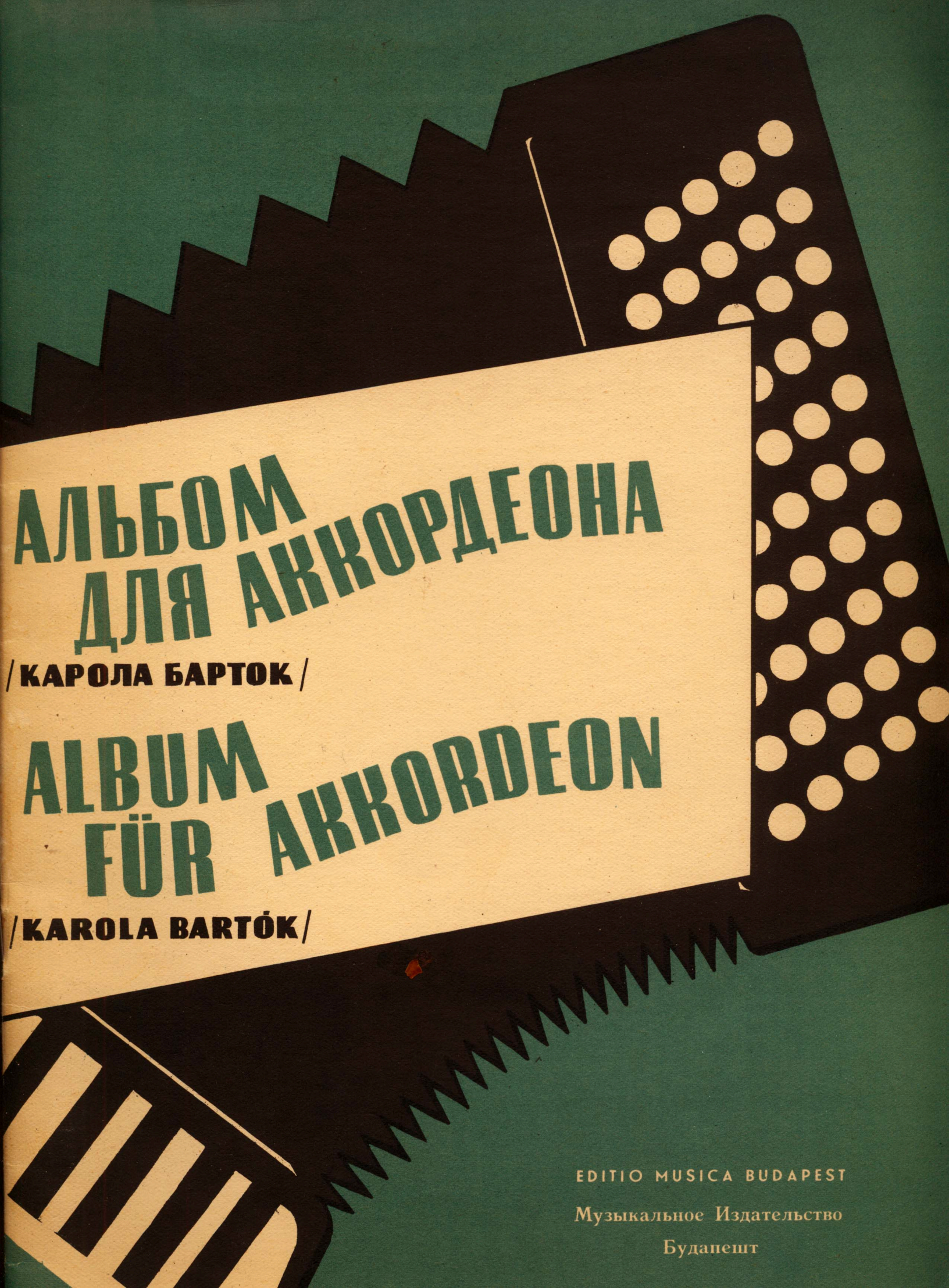




АЛЬБОМ ДЛЯ АККОРДЕОНА

/КАРОЛА БАРТОК/

ALBUM FÜR AKKORDEON

/KAROLA BARTÓK/

EDITIO MUSICA BUDAPEST

Музыкальное Издательство

Будапешт

АЛЬБОМ ДЛЯ АККОРДЕОНА

**ФОРТЕПЬЯННЫЕ ПРОИЗВЕДЕНИЯ
ВЕЛИКИХ МАСТЕРОВ МУЗЫКИ**

Ноты: Ale07.ru

СОСТАВИЛА И ОБРАБОТАЛА

КАРОЛА БАРТОК

✱

**ALBUM FÜR AKKORDEON
AUS KLAVIERWERKEN
GROSSER MEISTER DER TONKUNST
ZUSAMMENGESETZT UND ÜBERTRAGEN VON**

KAROLA BARTÓK

МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО, БУДАПЕШТ

1961

Предисловие

В сборнике применяются буквенные обозначения, принятые в международной практике. Однако мы всё же считаем необходимым более подробно пояснить обозначения для игры левой рукой.

Басы основного (II ряд) и вспомогательного ряда (I ряд) обозначены **заглавными буквами** латинского алфавита.

C (це) = до	Cis (цис) = до #	Ces (цес) = до b
D (де) = ре	Dis (дис) = ре #	Des (дес) = ре b
E (е) = ми	Eis (еис) = ми #	Es (ес) = ми b
F (эф) = фа	Fis (фис) = фа #	Fes (фес) = фа b
G (ге) = соль	Gis (гис) = соль #	Ges (гес) = соль b
A (а) = ля	Ais (аис) = ля #	As (ас) = ля b
H (ха) = си	His (хис) = си #	B (бе) = си b

Подчеркнутые обозначения басов (например, *H*, *E*, *A*) означают, что на аккордеоне, имеющем 48 басов и больше, эту ноту надо брать на басах вспомогательного ряда (I ряд).

Мажорные аккорды обозначаются строчными буквами латинского алфавита (с, f, d), минорные аккорды — теми же буквами с добавлением латинского „m” (с^m, f^m, d^m).

Доминант — септаккорды обозначаются буквами основных тонов с цифрой „7” (например, с⁷, f⁷, d⁷ и т. д.), уменьшенные септаккорды — буквами основных тонов и знаком „o” (например, с^o, f^o, d^o и т. д.).

На меньших инструментах, не имеющих третьего аккордного ряда, вместо доминант-септаккорда надо играть мажорный аккорд (например, вместо с⁷ — с, вместо f⁷ — f, вместо g⁷ — g и т. д.).

На аккордеонах, не имеющих четвертого аккордного ряда, вместо уменьшенного септаккорда можно играть доминант-септаккорд (например, вместо с^o — f⁷, вместо d^o — g⁷ и т. д.).

Преследуя цель создания неизменной ценности музыкальной литературы для аккордеона, составитель настоящего альбома собрала и обработала для него материал из произведений великих мастеров музыки. Своей работой она хотела пополнить пробел, ведь большинство выпущенных в свет сборников пьес для аккордеона содержит в себе произведения легкой музыки. В настоящем альбоме музыкальные пьесы группируются в хронологическом порядке — начиная с эпохи барокко, вплоть до нашего времени. Таким образом альбом дает возможность молодым аккордеонистам одновременно ознакомиться с характерным языком и способами выражения разных эпох истории музыки. В своих переложениях — учитывая возможности музыкального инструмента — стремилась сохранить красоту звучания подлинных фортепьянных произведений.

VORWORT

Das vorliegende Album umfasst eine Anzahl von Übertragungen aus Klavierwerken grosser Meister der Tonkunst, vom Zeitalter des Barocks bis zur Gegenwart.

Die Stücke sind in chronologischer Reihenfolge geordnet, und sollen den jungen Harmonika-Spielern einen Überblick über die verschiedenen Epochen der Musikgeschichte geben und ihnen die verschiedentliche Formgestaltung und charakteristische Ausdrucksweise veranschaulichen. Bei den Übertragungen war ich bestrebt, die Klangsönheit der Original-Klavierstücke — den Möglichkeiten des Instruments entsprechend — annähernd wiederzugeben.

СОДЕРЖАНИЕ

	Стр.
БАРТОК Б.	Венгерская народная песня 34
БАРТОК Б.	Песня разбойника 32
БЕТХОВЕН Л.	Немецкий танец 12
БЕТХОВЕН Л.	Немецкий танец 13
БЕТХОВЕН Л.	Немецкий танец 14
ВЕЙНЕР Л.	Венгерская детская песенка 36
ГАЙДН И.	Немецкий танец 10
ГЕНДЕЛЬ Г. Ф.	Прелюдия 6
ДАНДРИЕ Ф.	Свирели 4
МАЙКАПАР С.	В садике 33
МАТТЕСОН Й.	Сарабанд 3
МОЦАРТ Л.	Волянка 8
МОЦАРТ Л.	Полонез 9
МУСОРГСКИЙ М. П.	Аллерго 25
ТЮРК Д. Г.	Ариозо 11
ЧАЙКОВСКИЙ П. И.	Маленький марш 31
ЧАЙКОВСКИЙ П. И.	Неаполитанская песенка 28
ШУБЕРТ Фр.	Балетная музыка из Розамунды 15
ШУБЕРТ Фр.	Военный марш 18
ШУМАН Р.	Военный марш 23
ШУМАН Р.	Дикий всадник 24

INHALT

BARTÓK, B.:	Betyaren-Lied 35
BARTÓK, B.:	Ungarisches Volkslied 34
BEETHOVEN, L. van.:	Deutscher Tanz 12
BEETHOVEN, L. van.:	Deutscher Tanz 13
BEETHOVEN, L. van.:	Deutscher Tanz 14
DANDRIEUX, F.:	Die Pfeifenbläser 4
HAYDN, J.:	Deutscher Tanz 10
HÄNDEL, G. F.:	Präludium 6
MAJKAPAR, S.:	Im kleinen Garten 33
MATTHESON, J.:	Sarabande 3
MOZART, L.:	Musette 8
MOZART, L.:	Polonaise 9
MUSSORGSKY, M. P.:	Allegro 25
SCHUBERT, Fr.:	Ballettmusik aus Rosamunde 15
SCHUBERT, Fr.:	Militärmarsch 18
SCHUMANN, R.:	Soldatenmarsch 23
SCHUMANN, R.:	Wilder Reiter 24
TSCHAIKOWSKY, P. I.:	Kleiner Marsch 31
TSCHAIKOWSKY, P. I.:	Neapolitanisches Lied 28
TÜRK, D. G.:	Arioso 11
WEINER, L.:	Ungarisches Kinderlied 36

САРАБАНД

SARABANDE

MATTHESON, J.

1. *mf*

f

E Fis G A Ais H

E Fis G G C C D G

p

Fis E D E D

Cis Fis H Gis A Ais

H A G A H E

СВИРЕЛИ DIE PFEIFENBLÄSER

(♩ = 120-132)

Rondeau

DANDRIEUX, F.

2.

p

A Cis A E E Gis E A

A Cis A D Cis H E E A E A

A Cis A E E Gis E A

Интермеццо I I. Intermezzo

A Cis A D D Cis H E E A E A *f*

A H Gis A A

The musical score consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). Fingerings are indicated by numbers 1-5. Chord names are written below the bass staff in German notation.

System 1: Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Chords: Gis H E Gis Fis H E E Gis E A.

System 2: Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Chords: Fis Ais Fis H Dis H E Dis E A H H.

System 3: Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Chords: E H E A Cis A E E Gis E.

System 4: Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Chords: A A Cis A D H D H E.

System 5: Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Chords: E Gis E A E A E Gis.

System 6: Treble staff has a melodic line with slurs and ties. Bass staff has a harmonic accompaniment. Chords: Gis E Fis Dis E A H E H E.

*) После Интермеццо I, а также в заключение исполняется Рондо

*) Nach dem ersten Intermezzo sowie zum Abschluss ist das Rondeau zu spielen

ПРЕЛЮДИЯ

PRÄLUDIUM

HÄNDEL, G. F.

Quasi presto ($\text{♩} = 132$)

3. *p*

G A H C D H C H A Fis G A H G

C A H E/G A G Fis E D D

G A H C D H C H A Fis G Fis E D

Cis H A G Fis Fis G Fis E D A A D

D E Fis D G E A G Fis E Dis Cis H Dis H

This musical score is for a piano piece in D major, consisting of five systems of staves. The notation includes treble and bass clefs, dynamic markings (*f*, *p*), and detailed fingerings (numbers 1-5). The notes are labeled with letters and accidentals: E, Gis, A, G, Fis, E, A, Fis, H, H, E, Gis, A, Cis, D, Fis, G, H, C, Cis, D, C, H, A, G, H, C, H, A, G, Fis, E, D, C, H, A, G, C, H, A, G, Fis, E, D, C, H, C, D, D, G.

System 1: Treble clef starts with a forte (*f*) dynamic. Bass clef has a forte (*f*) dynamic. Notes: E, Gis, A, G, Fis, E, A, Fis, H, H, E, Gis.

System 2: Treble clef starts with a forte (*f*) dynamic. Bass clef has a forte (*f*) dynamic. Notes: A, Cis, D, Fis, G, H, C, Cis.

System 3: Treble clef starts with a piano (*p*) dynamic. Bass clef has a forte (*f*) dynamic. Notes: D, C, H, A, G, H, C, H, A, G, Fis, E, D, C, H, A.

System 4: Treble clef starts with a forte (*f*) dynamic. Bass clef has a forte (*f*) dynamic. Notes: G, G, D, H, C, H, A, Fis, G, A, H, G.

System 5: Treble clef starts with a forte (*f*) dynamic. Bass clef has a forte (*f*) dynamic. Notes: C, H, A, G, Fis, E, D, C, H, C, D, D, G.

Allegro

Allegro

4. *f*

p

FINE

f

p

Chords: C, c, g7, H, A, G, F, E, D, G7, C, C, cm, A, d7, 3, 1, G, Fis, E, D, C, g7, H, A, G, G

D. C. al Fine

ПОЛОНЕЗ

POLONAISE

MOZART, L.

5.

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The first system begins with a forte (*f*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. The second system starts with a forte (*f*) dynamic in the bass staff. The third system starts with a mezzo-forte (*mf*) dynamic in the bass staff. The fourth system starts with a forte (*f*) dynamic in the bass staff and ends with a mezzo-forte (*mf*) dynamic in the treble staff. The score includes various musical notations such as notes, rests, and fingerings.

НЕМЕЦКИЙ ТАНЕЦ DEUTSCHER TANZ

HAYDN, J.

Andantino

6. *f*

Chords: D, G, D, G, C, G, C, E, A, D, G, C, F, C, G, G⁷, C, E, D, C, F, G⁷, C, D, E, E, D, C, F, G⁷.

Dynamics: *f*, *p*, *FINE*, *p*, *sfz*.

Section: Trio

mf

P

sf

sf

D. C. al Fine

APM030

ARIOSO

TÜRK, D. G.

7.

dolce, cantabile

F G E F

A G F C C E F Fis G

D E C F F G C F F

НЕМЕЦКИЙ ТАНЕЦ DEUTSCHER TANZ

BEETHOVEN, L. van.

8.

p *sf* *sf*

C c H g⁷

f

C c F d^m G g⁷

p *sf*

C G G

sf

C F d^m g⁷ C

НЕМЕЦКИЙ ТАНЕЦ DEUTSCHER TANZ

BEETHOVEN, L. van.

9. *p*

НЕМЕЦКИЙ ТАНЕЦ DEUTSCHER TANZ

BEETHOVEN, L. van.

10.

БАЛЕТНАЯ МУЗЫКА ИЗ РОЗАМУНДЫ
 BALLETTMUSIK AUS ROSAMUNDE

SCHUBERT, Fr.

Andante grazioso

11.

p

p

11.

p

p

G G d7 A am D d7 D E em F g E c

cresc.

5 2 1 4 2 1 3 1

FINE

f

D G D G

5 3 1 4 3 1 1

C D G D G

5 3 4 2 1 5 3 1 4 2 1 5 3 1

D G C C F B B F

2 5 2 5 2 2 4

B^b B c⁷ B f⁷ B^b

2 3 5 3 5 3 4 3 1 5 3 1 4 2 1

A f⁷ B^b G A B F F B

First system of musical notation, measures 1-4. The key signature has one flat (B-flat). The first measure (1) is marked *f* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure (2) is marked *p* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure (3) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure (4) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. Fingerings are indicated by numbers 1-5. Chord symbols are written below the bass staff: D, D, C, B G C Cis, D.

Second system of musical notation, measures 5-8. The key signature has one flat (B-flat). The first measure (5) is marked *f* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure (6) is marked *p* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure (7) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure (8) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. Fingerings are indicated by numbers 1-5. Chord symbols are written below the bass staff: D, D, C, H G C Cis, D.

Third system of musical notation, measures 9-12. The key signature has two sharps (F# and C#). The first measure (9) is marked *pp* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure (10) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure (11) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure (12) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. Fingerings are indicated by numbers 1-5. Chord symbols are written below the bass staff: G D d7 D.

Fourth system of musical notation, measures 13-16. The key signature has two sharps (F# and C#). The first measure (13) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure (14) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure (15) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure (16) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation, measures 17-20. The key signature has two sharps (F# and C#). The first measure (17) is marked *dim.* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The second measure (18) contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The third measure (19) is marked *rit.* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. The fourth measure (20) is marked *pp* and contains a triplet of eighth notes in the right hand and a single eighth note in the left hand. Fingerings are indicated by numbers 1-5.

D.S. al Fine

ВОЕННЫЙ МАРШ

MILITÄR MARSCH

Allegro vivace

SCHUBERT, Fr.

12.

Chord symbols and other markings found in the score:

- Measures 1-4: D , A , Gis , A
- Measures 5-8: D , A , Fis , A
- Measures 9-12: D , d , A , $a7$
- Measures 13-16: A , $a7$, D , d , H , $h7$, E , em , H , $h7$
- Measures 17-20: em , E , A , $a7$, D , d , Fis , A , d , a , A , 5
- Measures 21-24: d , D , A , D , A , $a7$, D , d , E

1. 2. 4. 2. 1. 2. 1.

fp

f *p*

fp *fp*

f

A A A E G E Dis E G E C G c G c G c E c E am E e7 am e7 A am a7 D d D e D d7 g d7 G g H Ais A G Fis E D

5 2 1 4 3 1 1 5 4 2 1 3 2 1 4 2 1 5 2 1 4 2 1

ff *p*

Cis E7 A D d a H b7 E em Fis

cresc.

1. 2.

f

D H E Dis E G E Dis E D A Cis A

Musical score for piano and voice, featuring a Trio section and a FINE marking. The score is written in G major (one sharp) and 4/4 time.

First System: The piano part consists of eighth-note chords. The voice part has a melody with fingerings 4, 1, 2, 4, 1, 2, 1. Chords below the staff are D, A, Gis, A, D, A, Fis, A.

Second System: The piano part continues with eighth-note chords. The voice part has a melody with fingerings 2, 5, 3, 2, 5. A **ff** dynamic marking is present. A **FINE** marking is placed between the piano and voice staves. The **Trio** section begins with a key signature change to D major (two sharps). Chords below the staff are D, G, H, D, d⁷.

Third System: The piano part continues with eighth-note chords. The voice part has a melody with fingerings 1, 2, 1, 5, 4, 3, 1, 2, 1, 3, 1. Chords below the staff are H, G, H, G, c.

Fourth System: The piano part continues with eighth-note chords. The voice part has a melody with fingerings 4, 5, 4, 3, 2, 1, 3, 4, 5, 2. Chords below the staff are A, a⁷, A, d, A, a⁷.

Fifth System: The piano part continues with eighth-note chords. The voice part has a melody with fingerings 2, 1, 4, 3, 2, 3, 2, 3, 2, 1, 2, 3, 5. Chords below the staff are D, d, Fis, d, D, D, E, Fis.

basso sempre stacc.

p *cresc.* *f*

Da Capo senza repet. al Fine

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#). The notation includes various musical elements such as chords, single notes, and fingerings. Chord labels are placed below the staves, including G, B, F, D, Es, Fis, A, and D. Dynamics include piano (p), crescendo (cresc.), and forte (f). The instruction "basso sempre stacc." is written in the first system. The piece concludes with "Da Capo senza repet. al Fine".

ВОЕННЫЙ МАРШ

SOLDATEN MARSCH

SCHUMANN, R.

Gaio e preziso

13.

Chord symbols for the first system:

G A H C H A G. d^7 $\bar{g}$

Chord symbols for the second system:

G A H C H Cis D $\bar{A}^7$ $\bar{d}$ D E Fis

Chord symbols for the third system:

E D C H $\bar{Fis}$ $\bar{d}$ $\bar{G}$

Chord symbols for the fourth system:

$\bar{Fis}$ $\bar{G}$ $\bar{d}$ $\bar{G}$

Chord symbols for the fifth system:

$\bar{d}^7$ $\bar{g}$ C D E D C D $\bar{d}$ $\bar{G}$

ДИКИЙ ВСАДНИК

WILDER REITER

SCHUMANN, R.

14.

mf sf sf sf

A A# E F C D

F C F A F A C A D C A F G E A G E C F C A G C F C F A F A C A D C A F G E A G E C F C E F

mf sf

A A# E F C D

АЛЛЕГРО

ALLEGRO

MUSSORGSKY, M. P.

15. *mf* *mp*

A D

P *3* *4* *2* *1* *5* *3* *1*

E A H E E A D

sf *mf* *sf* *f*

Cis A H E Cis A D D F G A B D E D Fis G

mf cresc. *f cresc.*

A B D B A G G E G F E Cis A

5 3 2 1

sf *mp* *p*

D E A D E A B b G *g^m* B b H *h^m* B b G *g^m*

4 2 1 3 5 2 4 3 5 2 5 4

B b H B A_s A A_s G Ges Es Ges Des

4 2 1 5 2 1 4 2 1 3 2 1 4 2 1 2 1 5 2 1 3 2 1

p *mf* *f* *ff*

Ges Es Ges Des Ges F E Es B Es A E

ff *f* *sf* *sf*

B Es A E D

sf *mf* *dim.* *mp*

D d A

5 3 1 4 2 1 5 2 4 2 1 5 2 1 3 2 1

p

Fis fis^m H h^m A a⁷ D d

4 2 5 2 4 2 1 5 2 1 3 1 5 3 1 4 2 1 5 3 1

mp *p*

A a⁷ D d E A A D

4 2 1 4 2 1 5 2 1 3 1 5 1 5 4 2 3 1 4 3 1

cresc.

D⁴ D^{4m} F G A B

5 3 2 1 4 3 4 3 4 2 1 4 2 5 2 4 5 3 2 1 4 2 1

f *ff* *f* *f* *mf*

A A A⁷ d Fis G D A⁷ A D B b

4 2 1 4 2 1

f

D d H h^m D d H h^m D d G d D d D

НЕАПОЛИТАНСКАЯ ПЕСНЯ
NEAPOLITANISCHES LIED

TSCHAIKOWSKY, P. I.

Andante piacevole

16.

*p**simile*

Es

es

F

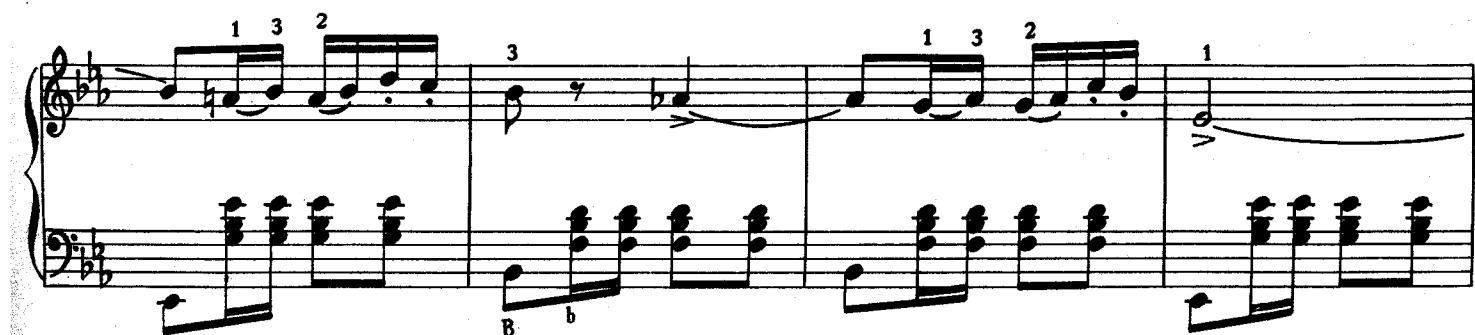
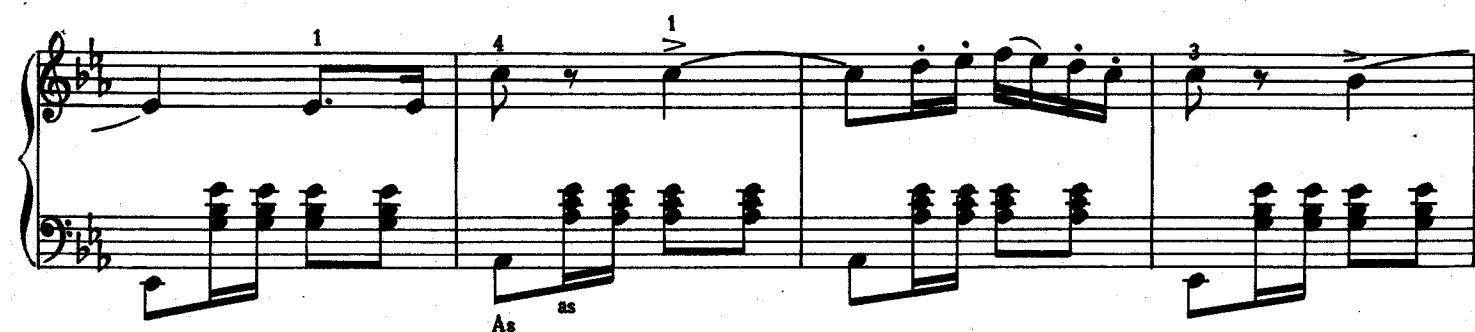
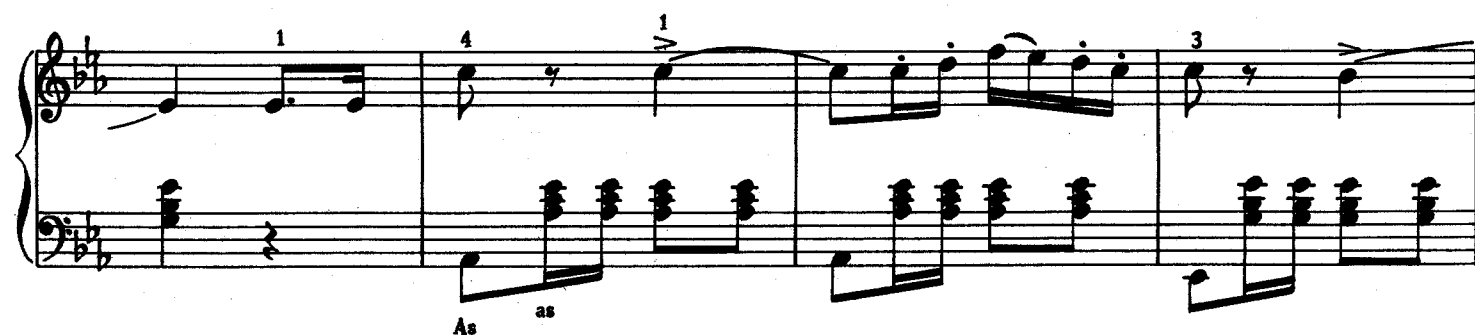
b7

B

b7

Es

es



This page contains five systems of musical notation, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and fingerings (e.g., 1, 2, 3, 4). Dynamic markings are present throughout the piece, including *As*, *as*, *sf*, and *es*. The piece concludes with a final chord marked *sf* and a fermata.

System 1: Treble staff begins with a quarter note G4, followed by a half note A4, and then a quarter note G4. The bass staff has a half note F3 and a half note E3. Fingerings: 4, 1, 3, 4, 4, 2, 3, 2, 4, 2, 3, 2.

System 2: Treble staff has a half note A4, a quarter note G4, and a half note F4. The bass staff has a half note F3 and a half note E3. Fingerings: 4, 2, 3, 2, 4, 2, 3, 2, 4, 3, 2, 1.

System 3: Treble staff has a half note G4, a quarter note F4, and a half note E4. The bass staff has a half note F3 and a half note E3. Fingerings: 2, 1, 1, 1, 4.

System 4: Treble staff has a half note G4, a quarter note F4, and a half note E4. The bass staff has a half note F3 and a half note E3. Fingerings: 4, 4, 4, 4.

System 5: Treble staff has a half note G4, a quarter note F4, and a half note E4. The bass staff has a half note F3 and a half note E3. Fingerings: 1, 1, 1, 3, 1, 4, 1. Dynamic markings: *es*, *es*, *sf*.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is D major (two sharps). The notation includes various musical elements such as notes, rests, and fingerings. Dynamic markings are present throughout the piece.

System 1: Treble staff has a 4-measure phrase starting with a quarter note D, followed by a half note G, and a quarter note A. Bass staff has a 4-measure phrase starting with a quarter note E, followed by a half note D, and a quarter note A. Dynamic marking: *mp*.

System 2: Treble staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A. Bass staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A. Dynamic marking: *p*.

System 3: Treble staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A. Bass staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A.

System 4: Treble staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A. Bass staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A.

System 5: Treble staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A. Bass staff has a 4-measure phrase starting with a quarter note A, followed by a half note G, and a quarter note A. Dynamic marking: *mf*.

В САДИКЕ IM KLEINEN GARTEN

Allegro ♩ 144

MAJKAPAR, S.

18. *P*

4 5 4 2 4 2 4 2 3

E *F* *E* *D* *E* *D* *C* *Fis* *G*

4 5 4 2 4 2 4 3 1

E *F* *E* *D* *E* *D* *d7* *D* *G* *H*

3 5 3 4 3 1 3 1

G *A* *H* *C* *H* *G* *H* *C*

f

cresc.

P

G *C* *A* *G* *F* *E* *F* *G* *C*

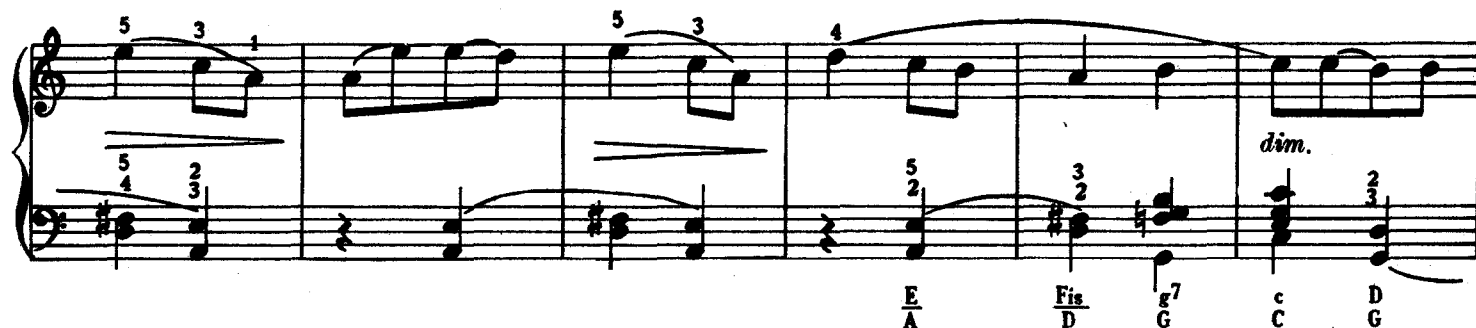
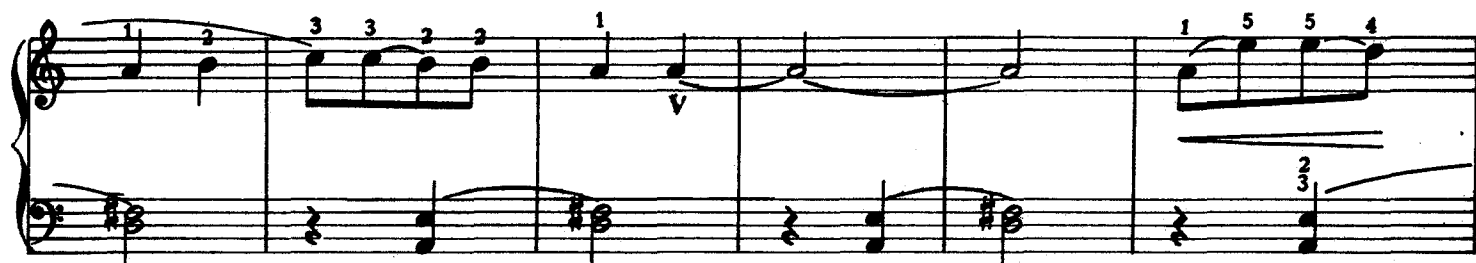
ВЕНГЕРСКАЯ НАРОДНАЯ ПЕСНЯ

UNGARISCHES VOLKSLIED

BARTÓK, B.

19.

Andante

*p dolce**dim.*E
AFis
D

ПЕСНЯ РАЗБОЙНИКА

BETYAREN-LIED

BARTÓK, B.

20. *Andante* ♩ = 80

P dolce

dim.

mp

pizz

poco rit.

Chords indicated below the bass staff:

- C/A, H/E, Cis/A, G/C, Fis/D, F/G, E/C, A/E, Cis/A, H/E, C/A, G/C, Fis/A, F/G, E/C, Fis/D, Cis/E, A

ВЕНГЕРСКАЯ ДЕТСКАЯ ПЕСЕНКА

UNGARISCHES KINDERLIED

Poco allegro

WEINER, L.

21.

p semplice

D G Cis G D G E D C G C D
 E G D C E G E D C G C D
 E G E D C D E G D G C G H G H Cis
 D G D E D G

Ноты: Ale07.ru

ПОПУЛЯРНЫЕ ПРОИЗВЕДЕНИЯ ДЛЯ АККОРДЕОНА

КАРОЛА БАРТОК — ЯН : Альбом для аккордеона из фортепьянных произведений великих мастеров музыки

КАРОЛА БАРТОК : Этюды для аккордеона, т. 1—2.

Альбом из популярных вальсов и мазурок Шопена в легком переложении Й. Кола

ДЕВЕНЬ—КОВАЧ : «Хорошо играет гармонь», альбом

Школа басов для аккордеона

КАРДОШ : Школа игры на аккордеоне, т. 1—2.

КОЛА : Альбом увертюр,

КОЛА : «Лучшее из лучших» — альбом

КОЛА : «От сердца к сердцу» — собрание наилучших мелодий из самых популярных оперетт

КОЛА : «Легко играть на гармонии» — школа для молодежи

ШТРАУС : Вальсы — в переложении И. Кардош

ТАБАНЫ : Шесть сольных номеров для аккордеона

СБОРНИКИ ВЕНГЕРСКИХ ПЕСЕН ДЛЯ ГОЛОСА И ФОРТЕПЬЯНО С ВЕНГЕРСКИМ И НЕМЕЦКИМ ТЕКСТОМ

Альбом «Чардаш» (50 народных песен) — в переложении Ф. Фаркаш

47 венгерских народных песен — в переложении Д. Ранки

60 венгерских народных песен — альбом для скрипки и фортепьяно, в переложении И. Мадьяри